

Presented by: The Victorian Alliance of San Francisco

Tour Starts at 1037 Church Street
Tour Hours: 1 - 5 pm

Welcome

Welcome to the 1993 Victorian Alliance House Tour of the Dolores Area East of Noe Valley. We are pleased once again to present six wonderful vintage buildings and an historic church.

On the walk between houses on the tour, it's a pleasant game to guess, by their styles, when the various houses were built. Of course many of them are a transition between two styles or a combination of several, but here is a general rule of thumb.

There are very few of the earliest buildings, the Italianates. These have a strong vertical emphasis and either flat fronts or half-octagon bay windows. Ornamentation is restrained (for Victorians) and classical via the Italian Renaissance: bold cornices on horizontal false fronts, moldings copied from Classical Orders, occasional acanthus leaf decorations. One or two of these with round-headed windows may come from the 1860s; the rest are late 1870s.

The style of the 1880s was San Francisco Stick. Proportions are still vertical, but the bay window is rectangular in plan, often with two windows or a very wide single one on the center face. Ornamentation breaks away from the strict classical, sometimes representing the internal structure,

sometimes with spindles, sunbursts, and inventive moldings.

In the 1890s the popular style was Queen Anne, the "picturesque" style. Its hallmark is variety: in the arrangement of three-dimensional volumes, in ornamentation, and in surface materials. A Queen Anne bay window might be round, or half a hexagon, or at a corner, or with a tower. Columns might be shaped like baseball bats, or piled spools of thread, or almost anything. Usually there's a triangular gable end, real or false, at the roof line.

The turn of the century saw two general directions: another Classical/Colonial Revival, or an Arts-and-Crafts anti-machine, pro-handwork ideology which favored deep eaves on projecting rafters, clinker brick, unpainted wood, textured stucco, and general "honesty." Both directions gave

us lower ceiling and windows more square or even wider than they are tall.

A little later, Mission or Mediterranean Revival was the popular look. This called for stucco, large areas of plain flat wall, very little ornament, terra cotta tile roof (or the appearance of such), and arches without columns or capitals. The buildings constructed since World War II hardly need description here.

This annual tour is The Victorian Alliance's major fund raising effort. Proceeds from the

tour are used to support our preservation, restoration and educational activities.

On the back cover of your program is a map of the tour. By following the suggested route you will avoid some of the hills. We request that you walk as much of the route as you can and reserve the shuttle bus for those who need the lift. There are a number of busy streets on the route, so please be careful and cross at corners, especially on Church Street and Dolores Street.

We wish you a happy afternoon. Do enjoy some light refreshments with us at the last stop.

Register for a door prize and don't miss The Victorian Alliance Boutique.

Sincerely,

Villa marie Privere

Vikki-marie Powers President, The Victorian Alliance

No Smoking Inside The Buildings, Please!

The Neighborhood

The 1993 Victorian Alliance House Tour takes place in the neighborhood between Noe Valley and the City-designated Liberty-Hill Historic District, between the two commercial portions of 24th Street in the Mission District and Noe Valley. This area is entirely residential except for a few corner groceries and a scattering of churches and schools.

It's a neighborhood of astonishing architectural variety within a fairly narrow scale and economic range: mostly medium- to small-sized houses, no mansions, very few high-density buildings, and a lot of small front yards. Almost every building is unique with a few groups of nearly identical houses obviously put up

on speculation by the same builder.

Most of the houses seem to have been an individual project originated by the particular owner who expected to live there. Often neighboring houses look as if they were built many years apart. The styles present a fascinating range, beginning in the 1870s with Italianate and continuing with Stick in the 1880s, Queen Anne in the 1890s, Colonial/Classical Revival and Arts-and-Crafts in the early 1900s, and Mission or Mediterranean in the 1920s and 1930s. Construction has continued right up to the present, and several decades are represented in each block.

Before the Gold Rush, the land had been part of Jose de Jesus Noe's over 4,000-acre Rancho San Miguel, which stretched from San Jose Avenue on the east to Junipero Serra Boulevard on the west, and north partly beyond 17th Street. It was cattle range until the early 1850s, when John Horner bought it. In addition to his significant farm, Horner had the eastern section from 22nd to 30th Streets surveyed into streets and blocks and lots. This subdivision, called Horner's Addition, was officially recorded in 1863, but development was slow as the closest public transportation came only to 17th and Valencia.

In 1867, a horse car line opened from the waterfront out Market and Valencia Streets to 26th. Also a steam railroad to San Jose passed through the area on a diagonal from 26th and Guerrero to 27th and Dolores. Diagonal lot lines still show where it was.

In 1883, the Valencia line became cable cars, and after 1906 it was rebuilt as electric. In 1887 a cable car line opened on Castro Street out to 26th, and it stayed cable until 1941. About 1895 a new cross-town electric line was built from Mission and 22nd Streets to 24th and Hoffman via a loop that ran outbound on Chattanooga from 22nd to 24th, and inbound on Dolores from 24th to 22nd. This streetcar line remained well into the 1930s.

continued on the next page...

Even after the arrival of public transportation, development was slow and scattered in the neighborhood. The 1867 U.S. Coast Survey map shows only about 14 structures from 21st to 26th and Church to Guerrero. An 1877 map still shows a complete blank on the west (uphill) side of Church Street from 21st to 24th. Sanborn Fire Insurance maps of the 19th century show many structures in the area, but there were still quite a few vacant lots or large side gardens waiting to be filled in.

This neighborhood was not touched by the 1906 fire, which stopped at 20th Street, but the earthquake did cause some problems. A 1906 photo of the street, from 1070 Dolores toward Market, shows streetcar tracks going up to 22nd. In the middle of the street are a lot of three-sided, roofed wooden boxes, the outdoor kitchens everybody had to use until chimneys were inspected, to prevent another fire.

In the photo Dolores Street has no palm trees or center strip. These were put in later. By 1921 the median, and presumably the palm trees, existed on all of Dolores except the two blocks with car tracks. The rest came in the 1930s after the streetcar was converted to buses.

The people of the neighborhood were well served by public schools. The 1908 city directory shows four primary schools near by for the youngest children: Agassiz at Bartlett and 22nd, Clement at Day and Noe, Edison at Church and Hill, and Haight on Mission near 25th. There were two grammar schools, now middle schools: Horace Mann on Valencia near 22nd and James Lick at 25th and Noe. Attendance was not mandatory for teenagers, so one high school, Mission at 18th and Dolores, served everyone south of Market. There were parochial schools too, and a few private schools, one in the building across from Mission Dolores.

The ethnic and cultural variety of the neighborhood is revealed by its churches. There were/are three big Catholic ones: Mission Dolores, St. Paul's at 29th and Church, and St. James at 23rd and Guerrero. Speakers of German could choose between St. Johannes Methodist on Army near Guerrero, and St. Johannes Lutheran at 22nd and Capp (which also had a "German and English Day School").

A Swedish Mission Tabernacle was at Dolores and Dorland, with another Lutheran Church, St. Matthew's, at the same intersection. Congregation B'nai David and Mikva Israel met on 19th between Valencia and Guerrero, and Mission Dolores Park was originally two Jewish cemeteries. Presbyterians could choose between Lebanon at Sanchez and 23rd and Stewart Memorial on Guerrero between 22nd and 23rd. Besides these, there were Emmanuel Baptist on Bartlett near 22nd, Bethany Congregational at Bartlett and 25th, Second Unitarian at Capp and 20th, and finally today's house tour church, Holy Innocents Episcopal on Fair Oaks.

1037 Church Street



This dignified Queen Anne house features a large corner tower with Witch's Hat roof. Notice the incised sunbursts on the three different sized brackets and the gable ends. Also notice the attic balcony which leads from the former billiard room.

Built for \$5000 in 1890, the house was designed by George A. Bordwell (active 1862-1900), architect of the Grace Temple on 12th Avenue in Oakland. The lot originally included land for the house at 1027 which was designed by the same architect.

In 1924, the original steps and moon gate portico were replaced with the glassed-in porch and balcony. The garage was added around World War I. The original owner, David Hulse, lived here from 1890 to 1908, with his wife Lizzie, two daughters, and a servant. He came from New York in 1868 and established a wholesale upholstery goods, carpets and bedding business. His partner Wallace Bradford lived a few doors down the block. The next owner, James Hyland, an insurance agent, was accidentally shot and killed by his neighbor at 1027 late one night in 1912, as he tried to break into their house, thinking it was his own.

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In 1918 the widow Katherine Hyland, a milliner, sold the house to Fletcher Pyle, a physician whose office was conveniently down the hill on Valencia Street. Pyle, his wife Mae West, and their son and daughter lived here until 1945.

The daughter Phyllis has shared photographs and recollections with the present owner, who bought the house in 1978. In the interim it was a boarding house with a reconfigured interior. The present owner has restored it to single family with attic apartment.

Like a connection of interior and exterior, a balcony/stair landing greets the entering visitor. This dramatic staircase was curved and enlarged by Dr. Pyle to accommodate a tall case clock on the upper landing. The woodwork throughout is oak or redwood. There is wavy Lincrusta-Walton at the entry. The original kitchen was in the basement and the present kitchen was a large butler's pantry. All the art glass was installed since 1978. In the dining room note the historic photograph of the house. Except for porch replacement, the exterior is intact.

When going to the next house, be sure to cross at the corner.

Kit Haskell

GINGERBREAD

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1036 CHURCH STREET

This two story detached wood frame structure is an ornate example of Stick Style. Interesting aspects of the front include the eyelet scallop molding and the jigsaw-cut designs in panels. At the front left corner, the unusual second floor entry



arch, stairs and hall which do not appear on early maps, were probably added after 1900. This possibility is strengthened because the spindles on the side arch are different from the spindles at the front portico. If it was, indeed, built later and if the two flats are original, there must have been an earlier outside staircase, perhaps right against the house wall. The present and previous owners are convinced that the building was originally two flats, as it is today.

Early real estate transaction records reveal that the lot sold for \$800 in January 1884. The house was built for Mr. and Mrs. Thomas Shields, who requested the water hook up to the property later that year. Shields was a local tinsmith.

The steeply sloping lot, 30 feet wide by 117.5 feet deep, runs the full depth between Church and Nellie Streets, and it contains the main structure plus a detached garage built at the rear in 1918.

A number of owners with Germanic sounding names bought and sold the property between 1884 and 1920. The 1920 census indicates that the owner at the time was Magdalena Agaton, a 49-year-old widow born in Germany.

She lived here with her sons Alex and Emil, and with her daughter and sonin-law Amanda and Francis Pagendam. Alex and Emil were both City inspectors. In 1937 Magdalena made a gift of the property to Alex and Emil. Emil lived in the upper unit with his mother until her death in the spring of 1958. He then married and owned the property jointly with his wife Wilhelmina. After his death Wilhelmina sold the property to Dr. M.F. Morel in 1967. The present owner purchased the property in 1971.

ou want a short winter holiday—a break that's both romantic and diverting, restful yet exciting. The drive should be short, amid beautiful scenery. To go back in time to a slower, friendlier era would be welcome too. You demand value, but you definitely want to indulge yourself. So...naturally Sonoma Wine Country comes to mind-a serenely rural, world-class culinary region with unsurpassed wines.

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Or perhaps you establish yourself at the Dry Creek Inn in Healdsburg, from which you explore the Russian River, Lake Sonoma, Healdsburg's many antique shops and the wineries of the Dry Creek and Alexander Valleys. The premium winemakers here love to have you sample their creations. You determine your own pace. The effect is deeply relaxing.

Sonoma Wine Country Inns offer package stays including golfing (at both hotels), Wine Train, Marine World, trail riding on horseback and a culinary tour of Sonoma's bounty with Chef Bob Rice (at Sonoma Valley Inn); as well as the thrill of ballooning (at Dry Creek Inn). Pets are welcome at management's discretion.

t a Sonoma Wine Country Inn, you'll say, as Jack London did about Sonoma Wine Country, "It has everything we wanted." Then it occurs to you that you could make your getaway into a mini-tour by going first to one Sonoma Wine Country Inn, then the other ...



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3500 Twenty-First Street



This Colonial Revival residence has a fascinating mixture of decorative motifs. While the leaves of the second floor string course molding have a free flowing Art nouveau feeling, the lower string course's wave molding and the shouldered window surround are Georgian. At the roof line the dentil, egg-and-dart, and acanthus consoles trio are Classical. An eastern influence can be seen in the onion dome finials atop the pilasters flanking the entry.

The house was built in 1911 for Charles Theodor Pfarrer, a Bank of California employee. The builder from nearby Church Street, Charles Koenig, estimated the construction cost as \$7000. Koenig was an active contractor from the early 1890s into the 1930s. He'd started with his brother William, later an architect. Himself listed as the architect in 1896, Charles Koenig doubtlessly designed this house.

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When Pfarrer purchased the vacant lot in 1890, the parcel included the handsome three flats building at 3512-3516 Twenty-first Street. Before 1911, various Pfarrer family members lived in one of the flats. There once was also a small building, now long gone, in the yard between the houses. The Pfarrer family included Alexander and Benedict, listed variously as architect, hotel proprietor, carpenter, contractor, and builder of various Victorian houses, two on the 1000 block of Noe Street. The family business was discontinued about 1900.

Charles Pfarrer moved into the new corner house with his wife, their two young children, and his wife's sister. He had come from Switzerland in 1880 and became a citizen in 1888. He wife was born in California of parents from Germany. They kept the house and the three flats until 1921, when the lot was split and the buildings were sold separately.

Inside, the styles continue to contrast, yet harmoniously. The dark, heavy board-and-batten wainscot and the straight, hard staircase spindles reflect the Arts and Crafts movement. They contrast with the Ionic columns between the two parlors. Notice the different shapes of parlor and dining room ceilings.

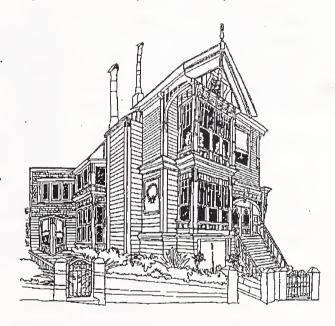
Farther on, Lincrusta-Walton wainscot lines the service stairs and upper hallway. Every bedroom has a bay window! All of the operable windows, including the stained glass at entry hall and stair landing, are original Dean Reversibles, which pivot for washing the exterior.



1076 Dolores Street

Rectangular bay windows, vernacular wood trim, and pronounced vertical lines distinguish this Stick Style residence. It was built in 1885 as a single family house. It is flanked by an 1878 Italianate and a 1902 Queen Anne. Together, the three present a spectrum of the major Victorian styles.

The exterior of 1076 Dolores is clad in rustic siding and shingles. The architects were from the prominent San Francisco firm of Schmidt and Havens Peter Schmidt also designed the Haas-Lilienthal House in 1886, where the richly carved floriate ornament recalls the decorative detail on the gable and porch brackets here. The decorative buttons above the second story bay window were quite popular in the 1880s,



when machine-made millwork first appeared. The front doors (with glass from the John Spreckels mansion), side wreaths and chimney were added by the present owner.

The building was divided into two flats in 1915, and since 1972 the current owner has been meticulously re-Victorianizing the lower flat. Vintage etched glass, light fixtures, ornamental brackets, and marble fireplaces were purchased at garage sales and antique shows. The parlor retains its elegant proportions, and the gas lighting has been restored. The second, family parlor became a bedroom in 1915 but now functions as an office space and sitting room. Here the ceiling medallion is original, but other rooms feature plaster reproductions by Victorian Alliance member Agnes Pritchard.

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In 1885 the house extended only as far as the present dining room. The rest was added in the 1890s, as well as the carriage house behind the courtyard. Each building in the courtyard has been painted a different color and enhanced with gingerbread, creating the illusion of a Victorian streetscape.

Insurance magnate John B. F. Davis commissioned 1076 Dolores for his son Winfield. Arriving from Massachusetts in 1852, John founded his own brokerage in the early 1870s. Winfield joined the firm in 1880, and in 1886 he moved into this house. In the early 1890s, the family moved to Ross, Marin County. Charles F. Stone then resided here with his family until 1908. Stone was secretary of Bancroft-Whitney Company, the lawbook publishing house. His father, Frederick P. Stone, was president of the company and lived at 1050 Dolores down the hill.

When going to the next house, be sure to cross at the corner.

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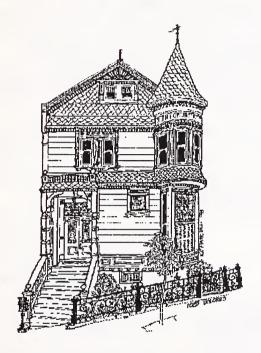
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SUSAN WEEKS

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1083 Dolores Street



Fish-scale and diamond shingles, a weather vane, a sunburst, and a variety of dentil moldings enliven this facade, which emerged in 1973 from several decades of stucco. The front doors, with beveled glass, are original, but stairs, portico and balcony are recreations. The most unusual exterior feature is the bay window: rectangular below and round above.

The Queen Anne composition of 1890, picturesque and asymmetrical, was a departure for architect Henry Geilfuss, best known for Stick houses like 1198 Fulton and 824 Grove, seen on past Victorian Alliance house tours.

Inside, viewers will be surprised at the extent of intact,

original detail: stained and etched glass, tiled fireplaces, decorative wall brackets, gas lighting, ceiling medallions, door and cabinet hardware, and a rich array of woods.

The parlor features American Empire furniture (1815-1835). In the dining room are original built-in cupboards and tiled Queen Anne fireplace with oak overmantel. The kitchen retains 1890s tiling, a speaking tube, an intercom system with bells and, on an upper wall, a patch of the original wallpaper.

The kitchen-hall door, and one upstairs, contain panels of etched flash glass in rich jewel tones. The hall and stairway are papered with original Lincrusta-Walton and feature a jewel tones skylight. The bedrooms have tiled fireplaces with cherry and walnut overmantels. The bathroom sink, and probably also the

claw foot tub, are original. There are eight closets, an exceptional number for the second floor of a Victorian house.

The wealth of detail indicates that original owner Henning Thode was a man of substance. He immigrated to San Francisco from Germany in 1870, and by 1886 he owned the Union Brewery on Clementina. His portrait in the 1901 edition of Men of California attests to prominence in the city's German community. Henning, his wife Henrietta, two children, and a servant lived here until about 1906. In 1908 Henry Wolters, a marine engineer, owned the house, and his descendants lived here until 1936. Subsequently a boarding house, the building was reconverted to a single family house in the 1960s.



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1265 Guerrero Street

This attractive Stick-to-Queen Anne style house looks like something from the 1890s, but it was actually built in 1901. It is a close replica of 1259-1261 Guerrero next door, where construction is documented to be in 1889. One suspects the plans for 1259-1261 were simply reused a dozen years later.

This house was originally the residence of Matilda ("Tillie") Andrews, her husband Thomas P., and their three daughters Muriel, Matilda and California. Thomas P. Andrews was involved in the "photographic, magic lantern and moving picture apparatus" business, and later in real estate. In 1904 he served as Grand Juror in the Chinatown corruption investigation. He died in 1936.

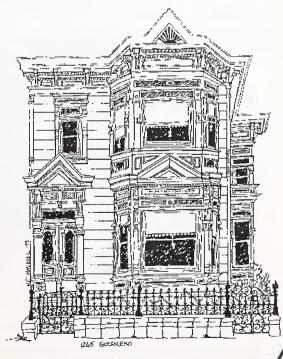
The Andrews family ownership continued for over 50 years. In 1952 the house was purchased by world traveler Charles Weston and his wife Gertrude, and most recently by the current owners, Mike and Kimiko Chan. The Chans were attracted to the building's Victorian charm and good feeling (feng shui).

The exterior of the building sports an elaborate entrance porch and ornate jigsaw cutouts. The bay windows are hexagonal in plan and are topped by a

sunburst in the false gable at the roof. An early wrought iron fence separates the small garden from the street.

The interior, which was remodeled by the Westons roughly seven years ago, has much detailing dating from the original construction: cove moldings, picture rails, rosettes, wainscot, stained glass skylight, two fireplaces with oak mantels, oak banister, and newel post with statue. The statue was designed in France by Augustus Moreau, known for his workmanship in the Art Nouveau style.

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page ...



The chandeliers in all the main rooms, particularly the glass globes and the Tiffany-style lamp in the dining room, highlight the rooms. The prints hanging in the hallways are from one of the previous owners' journeys to Africa. From the back deck, be sure to see the Victorian-era carriage house next door. Its future, unfortunately, is uncertain.

ING

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Dec. 5th: Grand Tour of Victorian bed and breakfast Inns.

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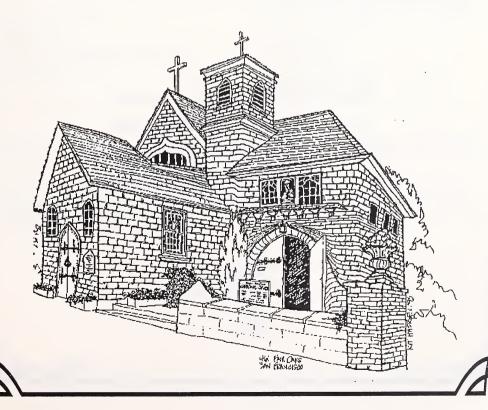
Information? call the Western Addition Society (415)974-9320

461 Fair Oaks Street

Holy Innocents Episcopal Church

Holy Innocents is the oldest Episcopal church building in San Francisco, designed in 1890 by architect Ernest Coxhead (1863-1933) for the princely sum of \$4,400. The lot was \$4,600. The forebuilding was added in 1904. In the 1940s, the tower was changed from a spire and cupola to the current square belfry. The madonna and child above the doors is new.

Architect Coxhead was born in Eastbourne, England and, after London and Los Angeles, came to San Francisco in 1890. With Willis Polk (1013-1019 Vallejo) and Bernard Maybeck (Palace of Fine Arts) he changed the architectural image of San Francisco forever. Humble materials were incorporated with classic designs to create worldly structures that honor the landscape.



Coxhead played tricks with scale, hugely enlarging a solitary decoration, or making a passage low and dark to give the illusion of great size and light in the space beyond. Here he built illusions with doors and windows. But in the sanctuary his burlap and leather walls were painted over in 1892.

James Rolph, Jr. was buried from Holy Innocents on a cold and rainy day in June, 1934. The widow was dry-eyed. "Sunny Jim" had served as Mayor from 1912 to 1931, and then as Governor of California. The house he grew up in is located nearby at 3416 21st Street and his son lived at 3690 21st with a wonderful view of the Mayor's beloved City Hall.

Always a small parish, Holy Innocents now holds three services on Sundays and hosts the Good Samaritan Spanish-speaking Episcopal congregation for a fourth. There is a substantial lay ministry, a Montessori Sunday School, and a good choir. Parishioners work with Mother Theresa's Missionaries of Charity, with the Casa de la Madres home for battered women and their children, and with Our Lady of Perpetual Help residential home for the elderly on Fair Oaks.

Here at the end of the tour, you will find refreshments, registration for door prizes, and The Victorian Alliance Boutique. Enjoy!



Acknowledgments

A special thanks to the Owners of the Houses and the Holy Innocents Church

House Tour Chair Cynthia Conners

Publicity Vikki-marie Powers

Docent Chair Ann Oppegard

Refreshments Florence Hitchcock

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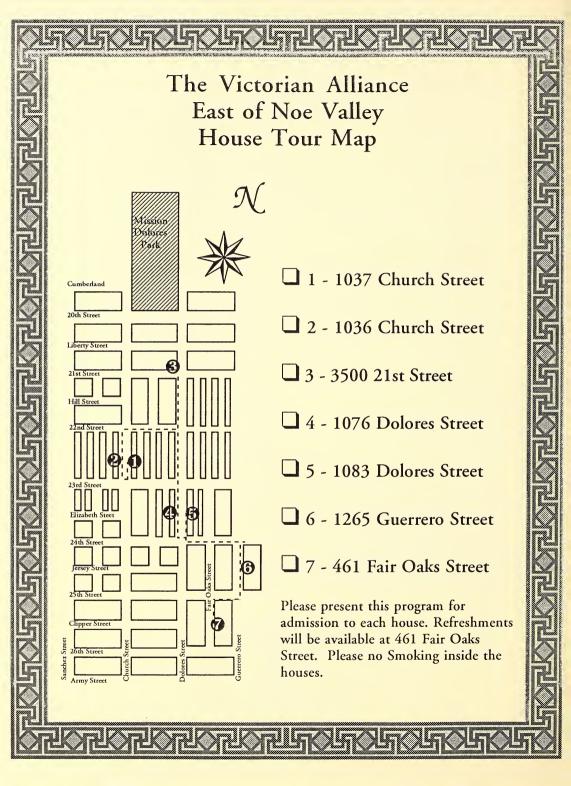
Door Prizes Sonoma Valley Inn
Dry Creek Inn

The Victorian Alliance would like to thank all the docents, cleaners, ticket sellers, cookie bakers, and other helpers, who made this event possible.

Your host, The Victorian Alliance, is an all-volunteer organization dedicated to learning about, enjoying, and preserving the old buildings of San Francisco. We invite you to join. Come to the Alliance Booth at the last stop or send your name and address with a check for \$20 to:

The Victorian Alliance 824 Grove Street San Francisco, California 94117 U.S.A.





From nearly the beginning of the Alliance to about the early 1990s, a membership card like this was sent by the Membership Secretary to each member annually upon renewal. This practice was discontinued in the name of efficiency and economy.





The Victorian Alliance

cordially invites you to join us at a reception for

Mr. David Bahlman

in honor of his recent appointment as
Executive Director
San Francisco Heritage Foundation

Wednesday, November 17, 1993 Six to Eight o'clock in the evening 824 Grove Street San Francisco, California Vikki-marie Powers 566-6630

rsvp





1993 Protos de

atering to U.S. servicemen. Spider Kelly's old joint then become the "Parisienne Dunn. The post-eorthquoke buildings along the 500 block of Pacific Avenue were known as the 8 arbory Coost. From 1906 until the Coost was shut down by reformers in 1917, thrill seekers could character from 22 saloons and donce halls on this block. According to Herbert Asbury in The 8 arbory Coost (1933), Kelly lined his bor with boiler plate the protect the barrender from stroy bullets. In temperature of the protect has a protectional Settlement." 574 PACIFIC AVENUE (1907): SPIDER KELLY'S DANCE HALL & SALOON—Architect Jomes ecupied this building from the 1860s-1890s.

Londmork No. 14-435-441 JACKSON STREET (1861): MEDICO-DENTAL BUILDING-Note the Owner Domingo Ghradelli, chocolate manufacturer. The plant was located here from 1888 until 1894, then maved to the naw-formous Ghirardelli Square. During these years, it expanded into the adjacent buildings at 407 Jackson Street with a retail outlet at 617 Sansame Street Architect William Mooser made major offerations in 1887 and 1896, perhaps adding the cast iran storefronts Landmork No.15-415.419 JACKSON STREET (mid 1850s); OLD GHIRARDELLI BUILDING-

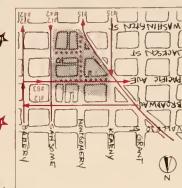
to write: "If, as some say. God sponked the town / For being over frisky / Why did he burn the churches down / And spare Hotaling's Whisky?" P. Hotoling, wholesole liquor firm. The finest Italianote building in this historic district. Hotaling's firm remained at this location until 1943. Adjacent buildings of 443 and 463-473 Jackson Street and the stables at 32.42 Hotaling Place were also used by the Hotaling business at various times. In the 1906 sheet filled with waiter and rolled to they were needed to fight the fire. The survival of this building inspired Chorles KI. Field to where the filled with waiter and rolled to where the filed with a proposes the filed with the filed for the survival of this building inspired Chorles KI. Field to where the filled with a proposes the filed he but the Londmork No. 12-451-455 JACKSON STREET (1866): HOTALING BUILDING-Owner An

in the removal of the third story. After the bank closed in 1857, tenants included lowyers, a physicial on French restaurant. ond Company (St. Louis banking firm). Their local partner, future Civiil War General William Tecumseh Sherman, oversow design and construction, specifying the finest moterals white ejecting "all redundant armoment." The result was a severe Italianane such awar of severe Italianane with a grontie base. Sherman proudly described it as "the handsaness building in town." In 1906, canthquake domage resulted proudly described it is "the handsaness building in town." In 1906, and handsang a physician. Landmork No. 26-802 MONTGOMERY STREET (1854): Architect Reuben Clark for Luce

Suggested route: walk east on Post Street ta Keorny Street, take the 15 Third to Jackson Street.

WOSTON 2

Muni Roules



here included Arthur Mothews, Emil Corfsen, Maynord Dixon, and Dorothea Lange. It is the most impartont surviving building in the city's artistic history be the oldest building downtown. Many artists rented studio space face from the 1880s-1930s. The first were partrait artists loce and Isabel Strong on Isabed Oscar Wilde while he was in town for a two week lecture tour. Subsequent artists who live Landmork No. 10—728 MONTGOMERY STREET (1851); THE GENELLA BUILDING—Owner Joseph Genello, china and glosswore bus

Some Buildings of Interest



the entire area became a historic district in 19/2, support, 16 of the buildings were named landmarks in 1968-69, and began moving into what had become a depressed area. With their were recycled for other uses; interior decorators and antique dealers redeveloped for larger office buildings. In the 1950s, original buildings district and, had it remained so, the area would have been frequently the fire of 1906 and progress passed it by. It was the city's first banking warehouses here. 🌞 This historic district survives today because both such as chocolate maker Domingo Chirardelli, built their factories and once worked within these buildings. Other figures of local importance Sherman, photographer Dorothea Lange, and (reputedly) Bret Harte cultural development. Major American figures such as William Tecumsch Square represents a wide cross section of San Francisco's economic and 1850s-60s to the artists' studios and dance halls of later decades, Jackson is San Francisco's first. From the banks, warehouses, and consulates of the

THE Jackson Janair HISTORIC DISTRICT

D 975 GROVE STREET (1885): Architects Samuel & Joseph Cother Newsom (who did the Cars [2] 926 GROVE STREET (1897): Architects Martens & Coffey for indus Suggested route: wolk south on Powell Street to Market Street, take 21 Hoyes to Steiner Street. M 882-899 FULTON STREET (T817): Architect Vitruvius Frazee for developer John Ho mode to look like ane Oucen Anne. ats with only two other equals in the city, 2315 Franklin and 1679. Hoight 1347 McALLISTER STREET (1901): Architects Dunn & Schi 4443-1499 McALLISTER STREET (1889): Architects — 1495-1499 C.J.I. Devlin; 1469-1489 Joh & Zimmermon; 1463-1465 Charles Hovens; 1447-1453 William Mooser. Row of ten Stro Exclipte flots ■ 1201 FULTON STREET [1896]: Architect Edgar Mathews for soap manufocturer George Lucx.

One of the city's first Tudar Revival houses. Tondmork No. 135—1198 FULTON STREET (1895): Archilect Henry Gellfuss for prospe 1124 FULTON STREET (1895): Architect Wildrich Winterholter for Charles Ho
 of the National Brewery on Webster Street. Oveen Anne house. ned adjacent houses on Fulton Street. Queen Anne house 809-1817 PIERCE STREET (1894): Architect A.). Bornett for liquor dealer William McCormi Londmork No.151—1000 FULTON STREET (1903): Architect Frank D. Sheo. Official residence of Roman Catholic archbishops from 1903 to 1944 940 GROVE STREET (1895): Architects Pissis and Moore for Edward Probert, a 1 10-722 STENNER STREET "Postcord Row" (1895): Builder-developer Mothew Koval Some Buildings of Interest THE STREET STREET

the Alamo Square District began to return to its earlier image of multi-family and At the turn of the century, as more prosperous residents were moving to Pacific Height Cable cars began to run along McAllister Street in 1883, and along Hayes Street in 1886 drawn streetear line ran from downtown along nearby Turk Street to Fillmore Street. original owner-residents were successful businessmen and professionals. By 1867, a horse built in 1896. Views, weather, and accessibility attracted quality development. Most of the houses facing it date from the same decade or later. The wall surrounding the park was they lost. 🍁 Development of the park in the 1890s helps explain why so many of the Well into the 1870s they contested the City's claim all the way to the U.S. Supreme Court However, prior ownership was claimed by such influential persons as captain of detectives Isaiah Lees, City Hall saloonkeeper Michael Kenney, and real estate tycoon John Nightingale. of delightfully ornate houses. 🕸 Alamo Square Park was set aside as a park in 1856. rich seast for the eye. Modern rehabilitation and restoration have given us a multitude there are many styles, common architectural features tie the area together and provide a of the City's finest architects span the period from the 1870s to the 1920s. Although is significant as a collection of distinguished residential architecture. Designs by some

THE Munic Square HISTORIC DISTRICT

S4 DINIZYDEKO

Humi Roules

speculator-built houses.

Popular in San Francisco 1850-1930. concentrated at entry and rooflin drawn drays or railroad cars. Ornament bulky goods. Mammoth doors for horseand low for easy storage and retrieval of few windows for fire safety. Large Brick or concrete construction with

WAREHOUSE



STICK-STYLE HOUSE

n San Francisco soludoq. or Stick, Italianate ned) swobniw efained glass). (sprußjes

Popular in San Francisco 1850-1915. Plain walls except for storefront. between storefront and upper stories Horizontal moldings at cornice and windows above, usually tall and narrow with large areas of plate glass. Smaller Paneled east-iron (or wood) storefront

COMMERCIAL BUILDING 19тн-Сеитику



.0881-0981

Heavy bracketed cornice on top. Tall, narrow windows and doors,

ITALIANATE HOUSE

of textures tower. Variety metimes in-Complex massing, roof facing street. Triangular gable end of

Oneen Anne House

33 NAMER LANE



FOLK COTTAGE

TELEGRAPH HILL

the morning.

for lots of steps. Your reward: views

flowers, charming cottages, tw

architectural gems, and sunsbine i

tound in San Francisco. function, i.e. residence, factory, store, church, etc. The following thumbnail sketches illustrate building types and styles are rare, due to many design influences combined with a newly-affluent middle class. Most buildings in the historic districts are mixtures of several different styles, it can be fun to label the various stylistic elements or to categorize buildings by Queen Victoria's reign (1830-1901) lent its name to a wide variety of architectural styles. Perfect examples of any one style

Building Pyles Featured in this Guide

A BRIEF HISTORY OF

San Francisco's Architecture GOLD! San Francisco became a city practically overnight when the gold rush of 1848-1849 drew ambitious young men rom all over the world. The gold was buried a bundred miles inland in the Sierra foothills, but San Francisco with its deep water bay prospered as the transfer point for people, goods, and money: Clever men saw the fortunes to be made in banking, real estate, insurance, law, construction, mining, and manufacturing. Dy 1850, 25,000 people called San Francisco home. The city had swiftly grown from a sleepy little Mexican mission and fort to become the civic, cultural, and commercial metropolis of the western United States. Rapidly developing industries and services attracted an expanding population which, in turn, required housing and a multitude of support businesses. The completion of the transcontinental railroad in 1869 brought additional settlers to California, By 1880 the City's population had grown to 234,000. Almost without exception, the truly rich men of California felt it important to establish townhouses in San Francisco. The City's bus drew the best architects and, consequently, a large collection of well-designed buildings developed. Urbanization began on a large scale, and the home became an important symbol, demonstrating status and taste, and expressing breeding, background, and refinement.

Typically, San Francisco's 19th-century houses are wooden, heavily ornamented, two tories tall with high basements, and set close together on lots 23-30 feet wide. The bay window was developed to maximize precious natural light in pre-electric days. The floor plan of the bay window gives a rough idea of the construction date. Prior to 1870, there were few or no bay windows; a half-octagon bay is probably 1870s. A rectangular bay is likely to have been built in the 1880s, and other shapes hint at the 1890s and later. 🦀 Residential development pushed south and west as public transit lines were extended into the new suburbs in the sand dunes. Andrew Hallidie's invention of the cable car in 1873 provided a means to conquer the hills, opening more area to development. Views, climate, and proximity to transit in the pre-automotive age kept housing densely concentrated. The 1906 earthquake caused a three-day fire that devastated almost everything from the waterfront to Van Ness Avenue. Immediate rebuilding resulted in a unified downtown architecture. Commercial development concentrated downtown, close to the busy waterfront. That area was increased by filling in tidelands out to the deep water. 🎄 San Francisco is a visually delightful

mixture of old and new that speaks of the City's history to all who take the time to look. The lasting presence of stone,

masonry, and wood provides effective counterpoint to the

passage of time. San Francisco's preservation of its architectural

past helps maintain continuity of the city landscape over

generations, and provides a link to our colorful pass

THE SAN FRANCISCO CONVENTION & VISITORS BUREAU mointoins o Visitor Information Center on the lower level of Hollidie Plozo (Powell and Market streets). P.O. 80x 429097, Son Francisco CA 94142-9097 \$391-2000 Open Weekdoys 9-5:30, Soturdoy 9-3, Sundoy 10-2



Muni Travel Tips THE SAN FRANCISCO MUNICIPAL RAILWAY (Muni) is our public tronsit system. **Basic fore** is \$1.00 for adults, 25¢ for senior citizens and youth (5.17) with proof of age. Children under five ride free. **Cable corfore** is \$3.00 for

adults, \$1.00 for senior citizens and youth. Muni passports for unlimited travel on entire system are available in one day (\$6), three day (\$10), or even day (\$15) passes 2673-Muni (673-6864) weekdays 7a.m.-5p.m Soi & Sun 90. m.-5p.m. for more information. (Fores/routes are current 1/93 and subject to change). TIPS: 80 and of the front and leave by the rear door (except in Metra stations). Have your pass or exact fare ready. While waiting of a transit stop, stand near others who are waiting. If the stop is deserted or dark, stand near on occupied building or in a lighted area. After boarding, be pware of those around you. If the cooch is rather empty, sit

Other Somes

THE VICTORIAN ALLIANCE OF SAN FRANCISCO 824 Grave Streel, Son Francisco CA 94117 2415/824-2666

CITY GUIDES: FRIENDS OF THE SAN FRANCISCO PUBLIC LIBRARY AND THE SAN FRANCISCO HISTORY ROOM Main Library/Civic Center, Son Francisco CA 94102 &415/557-4266

FOUNDATION FOR SAN FRANCISCO'S ARCHITECTURAL HERITAGE Hoos Lilienthal Hause, 2007 Franklin Street, Son Francisco CA 94109 **~**415/441-3004

SAN FRANCISCO HISTORICAL SOCIETY P.O. 80x 420569, Son Francisco CA 94142

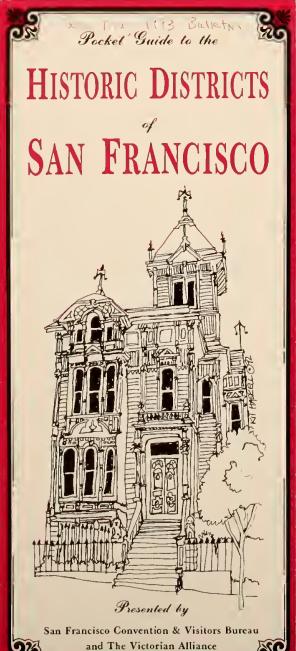
THE GUIDE TO ARCHITECTURE IN SAN FRANCISCO & NORTHERN CALIFORNIA by David Gebhardl and others, Peregrine Smith, 198 IN THE VICTORIAN STYLE by Rondolph Delehonty, Chronicle Books, 1991

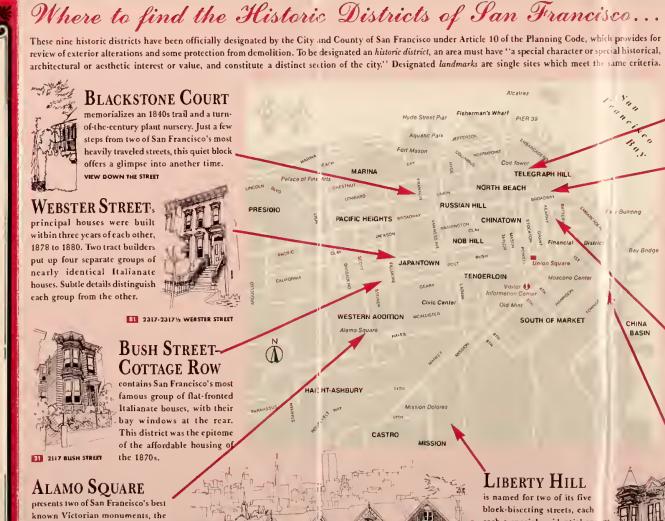
THE LANDMARKS OF SAN FRANCISCO by Potrick McGrew, Abroms, 1991. PAINTED LADIES and PAINTED LADIES REVISITED by Pomodo and Larsen

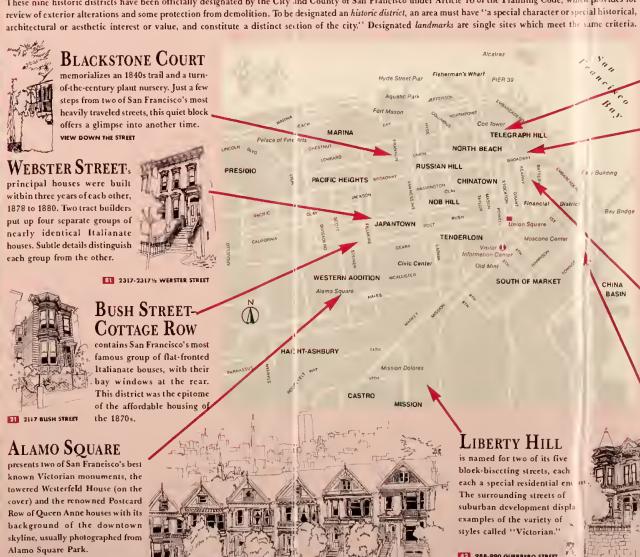
WHAT STYLE IS 177 by John C. Poppeliers & others, Preservation Press, 1983 A FIELD GUIDE TO AMERICAN HOUSES by Virginio and Lee McAlester

ILLUSTRATIONS: Kit Hoskell/Gingerbread WRITERS: Anne 8loomfield and 8ill Kostura DESIGN and PRINT PRODUCTION: Germaine Eckert/Grafik Productions

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NORTHEAST WATERFRONT

Each historic district has its own map. North is always up and the maps are as close to the same scale as possible. Suggested Municipales to each district begin at Union Square. All of the build from a public thoroughfore. In no way does the living of any building imply that it is open to visitors or that anyone has the right to Inspects an private property. PLEASE DO NOT DISTURB THE OCCUPANTS

A colored 🛪 or 🚺 Indicates a corresponding illustration 💢 Landmark Building 💮 🚺 Packet Guide Lacotor Number

THE Bush Street-Cottage Row HISTORIC DISTRICT

reveals several types of speculative 1870 to 1885 as that era's affordable housing. Many of the houses were built in 1875 by The Real Estate Associates (TREA), San Francisco's most prolific developer of Italianate houses. In the 1870s TREA built more than a thousand houses, employing 300 to 400 workmen paid \$25 for a 60-hour week in 1875. Following its usual practice, TREA sudivided the block from Cottage Row to

Fillmore into 23 lots—three facing Fillmore and ten each facing Bush and Sutter. All the houses on a street matched each other, and each street was different. TREA provided for corner stores grouped the more expensive houses on Bush and Sutter, the more economical ones on Fillmore, and located the development adjacent to a horse-drawn

car line along Buth Street. Other speculative developers were less ambitious. Maine group of four houses built here in 1874 and another seven in 1882. One of the tenant native Charles P. Taylor, an carpenter Thomas Nash, who built the Cottage Row houses and may have worked on the others as well.

Muni Routes

2 CLEMENT — 3 JACKSON 4 SUTTER — 22 FILLMORE

II

Walk north to Sutter Street, take the 2



211 2115-2125 8USH STREET (1875): Developer-builder, TREA. Architectural services were pravided by Silos P. ard, superintendent of the building department. Six identical Italianote houses—their bay windows

22 2101-2107 8USH STREET (1874): Developer Charles Taylor. Three identical Italianate houses and a matching

9-11 BLACKSTONE COURT

appears to date from the 1850s. It was moved to

this site between 1889

and 1893. Originally a single story, it may have belonged

to Nathaniel Blackstone, a commission merchant and

member of the Vigilance Committee of 1856. When the

house was raised and the current first floor built around

1906, it belonged to the Favilla family. They owned the

property until 1970. 4 The garden and cottage at the

end of the street were part of Charles Abraham's Western

Nursery, which occupied half of the block and operated

here 1885-1947. Abraham introduced the bougainvillea

to Galifornia and donated plants for Golden Gate Park.

The nursery's well was used as a source of fresh water

Suggested route: walk north on Stackton Street to Sutter Street, take the 30 Stacktan to Chestaut and Facilities

Muni Routes

Chestnut and Franklin Streets

42 DOWNTOWN LOOP 47 VAN NESS and

30 STOCKTON

after the 1906 earthquake and fire

1735-1737 WEBSTER STREET (1885): Architects Samuel and Joseph Cather Newsom, far grocer John Vollmer Stick Eastlake. This building was moved here in 1974 from the Turk Street side of Opera Plaza. Nate the three dimensional depth of the proposent.

1717-1719 WEBSTER STREET (1870): Early Italianate duplex (nate round-headed windows of the 1860s), built

23 2109-2113 BUSH STREET (1882): Architects Toylor and Capeland for Chorles Toylor, Stick-style rental to cancea

1-6 COTTAGE ROW (1882): Builder Thomas Nash for Charles Taylar, Tiny partywoll income units

1942-1948 SUTTER STREET (1875): Builder, TREA, Two Italianate houses

THE Blackstone Court HISTORIG DISTR follows a trail almost 150 years old that ran from the financial district to the Presidio. The one house that is fully visible,



THE Liberty-Hill HISTORIC DISTRICT

is a five-block neighborhood within the much larger area known as the Mission District. On flat terrain in the city's sun belt, and served from an early date by a railroad on Valencia Street, the Mission was one of San Francisco's first large suburban districts. Beginning in the 1860s-70s with Italianate-style buildings, the area was completed by the 1890s in Stiek-Eastlake and Queen Anne styles.

The 1906 fire was stopped at 20th Street, where the histuric district begins. At the southeast corner of 20th and Ghurch Streets is the fire hydrant which saved the Mission District. Volunteers meet here every April 18 to paint the hydrant gold. 🖄 More than a dozen houses in this district date from 1865-72 and, despite creeping urbanization, 70 percent of the buildings still date from the Victorian era. Most blocks in Liberty-

Hill preserve long rows of these houses, set back from the street line, with old street lamps and occasional wrought iron fences - a glimpse into 19th-century suburban life in San Francisco.

Some Buildings of Interest

3747 20TH STREET (1865): Owner Horris Gorcelan, shipwright. This flat-front house, olmast devaid of ornamentation, is similar to thousands of uses of the 1850s-60s; taday the type is rare.

109 LIBERTY STREET (1869): Owner Robert Osborn, imparter of cobinet and carriage hardware. Classical arnamentation such as pediments and ince to this flat-front Italianate

159 LIBERTY STREET (1878): Architects Victor Haffmann and Bryan J. Clinch; Owner Superior Caurt Judge Daniel J. Murphy. In 1896 Susan B. Anthany. a guest of the Murphys, held a woman's suffrage meeting here.

Londmork No.123—827 GUERRERO STREET (1881): Completely remodeled in 1890 by Architect Samuel Newsam; Owner John McMullen, bridge

builder. This is the shawpiece of Liberty-Hill. Its camplex raafline, moongate entry, decarative shingles and carner tower ollowed Newsam to exp the passibilities of the Oueen Anne style. Landmork Na. 136—845 GUERRERO STREET (1871): Owner Marsden Kershow, coal deoler. Perfect propartians and an arched entry with curved

850 GUERRERO (1902): Architect Charles Rousseau, Owner Mary Rattanzi, liquar dealer's wife.

70 LIBERTY STREET (1876): Owner Coleb Hobbs, owner of a planing mill and bax factory. S8 LIBERTY STREET (1867): Architects S.C. Bugbee and San, Owner Dovid Bagley, cammissian merchant. Last known hause by the Bugbees, who designed four of the Nob Hill mansions in

45 LIBERTY STREET (1867): Owner Marshall Doane, hay press manufactur

BLOCK, Baunded by Valencio, 20th, 21st and Missian Streets (1875-77): Built by The Real Estate Associates. Of the hundred Italianate houses built in this development, TREA's lorgest, nearly sixty survive. Most notable are the six bay-windawed hauses at 929-59 VALENCIA STREET, the flat-front

3243-3245 21ST STREET (1884): Architects Samuel and Joseph Cather Newsom for owner Gearge oyee. Stick-Eastlake.

3333-3337 & 3343-3345 21ST STREET (189D and 1889): Architect Charles Hovens Stick-Eastlake. 3367-3375 21ST STREET (1885): Architect, Albert Pissis. Three Stick-Eostloke houses.

988-990 GUERRERO STREET (1895): Owner Emma L. Dick Stick-Eastloke.

68 FAIR OAKS STREET (1888): Architect-builder, August R Denke far Fortunatus Traveller, drayage business owner. Stick-Eastlake with wrap-around parch. 31 FAIR OAKS STREET (1888): Architect George Bardwell far Charles Maurer, clerk. Oueen Anne.

3635 20TH STREET (1886): Architect J.T. Kidd far Albert Meyer, butcher/grocer. Italianate.

Muni Routes

Suggested route: walk south on Pawell Street to Market-Powell Statian/Muni Metra, take autbaund J Church to Liberty Street.

運

THE Northeast Waterfront HISTORIC DISTRICT

anchored the development of the gold rush metropolis. In 1847, entrepreneur William Squire Clark built the Gity's first wharf at Broadway and Battery Streets. Later, the hillside between Sansome and Battery Streets was blasted away to make room for warehouses, while landfill pushed the waterfront out to Davis Street. Dozens of brick warehouses filled the district during the nineteenth century, but few if any remaind the district during the nineteenth century, but few if any remained intact after the fire of 1906. Because San Francisco's waterfront piers did not burn in 1906, materials for rebuilding the City

piers did not burn in 1906, materials for rebuilding the Gity were quickly imported. Warehouse facilities were needed immediately; many

damaged warehouses in the Northeast Waterfront were rebuilt instead of demolished. Half a dozen remain today, dating back to the two Gibbs warehouses of 1855, the oldest in San Francisco. Newer warehouses were built of brick or reinforced concrete, and today industrial buildings representing nearly every decade from the 1850s-1940s can be found in the district. Gradually, these buildings have changed from industrial to showroom, office

Some Buildings of Interest

🛨 Landmarks No.91 and 92—855 and 901-921 FRONT STREET (1855): GIBB-SANBORN WAREHOUSES—Builder-awner, Daniel Gibb, Scottish nmission merchant and importer. Under ownership of the Sanborn fomily (1860s) the building stared opium, tea, wine, seeds, flaur, and pi ducts. The narthern building was doubled in size in 1899; bath buildings were restared in 1906

1001 FRONT STREET (1907): W.P. FULLER BUILDING—Architects George A Wright and Willis Palk Massive ground flaor arches create a powerful nis warehause built for a glass ond mirror manufacture

1892 warehouse an this site. Nate the old cast iron shutters and doors.

1892 warehause an this site. Nate the old cast iron shutters and doors.

SS UNION STREET (1907): CUDAHY PACKING—Architects Henry Geilfuss and San, who also designed the Armaur Campany meat packing plant and warehouse next door of 1050 Battery Street in 1907. The top two stories were added in 1918 by architects Ward and Blahm.

151 ISI UNION STREET (1914): NATIONAL ICE AND COLD STORAGE (THE ICE HOUSE)—Designer-engineer Charles Wallace. Ice was delivered to businesses and hames throughout San Francisca from these tremendous brick buildings

11200 GREEN STREET (1923): GIUSTI BUILDING—Here, in 1927, inventor Phila T Fornswarth invented a television which used on electronic cathade tube to scan an image. He kept this laboratory until 1938, filing 86 patents, mony still essential to television

1120 GREEN STREET (1904): ACHICLE PALADINI LIVERY STABLES—Architect L Cereghina.

945 BATTERY STREET (1903): CALIFORNIA FRUIT CANNERS ASSOCIATION (DEL MONTE)—An early warehouse for the same firm that built e Cannery near Fisherman's Wharf. Rebuilt in 1911 by architect Jahn H. Pawers. A third stary was added in 1916 by architect T. Poterson Rass

34 825-875 BATTERY STREET (1907): AMERICAN BISCUIT



MunicRoutes

(Alang the odd-numbered wharfs north of the Ferry Building)

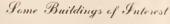
42 DOWNTOWN LOOP

Suggested route: wal ta Battery Street

THE South End HISTORIG DISTRIGT attracted warehouses and industrial buildings

because of cheap land close to the waterfront piers and to the Southern Pacific Railroad tracks. The original names of these buildings conjure up the far-flung trade and industry of San Francisco's past. 🎂 The bay originally came up to First and Bryant Streets, and almost to Second and Brannan Streets. In the 1850s a Ghinese fishing village was located along what is now Federal Street. The First/Delancey

Street area was filled in by the Pacific Mail Steamship Gompany in the 1860s, when they were sending sidewheelers across the Pacific on regular schedules. Their pier was the entry port for all Asian immigrants from 1867 through 1908. The nearby sea wall and its finger piers were constructed about 1915. 🦀 In warehouse design, ornament took second place to function and economy. Single stories were common during the nineteenth century but later, increased land costs made this impractical. Insurers demanded fireproof buildings with thick walls, usually of brick. Wood post and beam construction gave way to iron or steel, and later to reinforced concrete. Easy handling of goods required uninterrupted floor spaces, high ceilings, and big vehicle entrances. Technology brought design changes; steel framing and large, inexpensive elevators led to multi-story warchouses. With the construction of spur railroad tracks after 1910, rail cars could be unloaded inside buildings. & After World War II, technological change and suburbanization of light industry began to spell the end of these buildings' usefulness. The final blows were containerization and increased long-distance trucking. Now, alternate uses are gradually coming to these impressive buildings



55 461 SECOND STREET (1907): SCHMIDT LITHOGRAPH COMPENY-

570 SECOND STREET at South Park Avenue (1913): TOBACCO CON 'ANY 601 SECOND STREET (1909-1910): D.N. ond E. WALTER FURN TURE

698 SECOND STREET (1910): SAN FRANCISCO FIRE DEPARTMENT

115-131 TOWNSEND STREET (1903): SOUTHERN PACIFIC WAREHO JSE or TOWNSEND BUILDING—Architect Edward L. Holmes.

130 TOWNSEND STREET (1906): INGLENOOK VINEYARD AGENC 178 TOWNSEND STREET (1888): CALIFORNIA ELECTRIC LIGHT COA PANY POWERHOUSE—Architects Percy and Hamilton. Original second an 1 third flaors removed after the 1906 earthquake.

699 SECOND STREET (1882): CALIFORNIA WAREHOUSE

64 TOWNSEND STREET at Colin P. Kelly Jr. Street (1876): HOOPER'S SOUTH END GRAIN WAREHOUSE—Very old and very thick stucco over the Landmark No.101-620 FIRST/DELANCEY STREET (1867): ORIENTAL WAREHOUSE—This was the last survivor of the huge Pacific Mail Company camplex. Note three doors for the three compartments.

51 S12 FIRST STREET of Federal Street (1907); CAPE HORN WAREHOUSE. 1 FEDERAL STREET of First Street (1935): WAREHOUSE NO.4-Architects

329 BRYANT STREET (1916): AMERICAN MARINE PAINT COMPANY-355-367 BRYANT STREET (1916): GENERAL ELECTRIC COMPANY_Architect



Muni Routes

15 THIRD - 30 STOCKTON

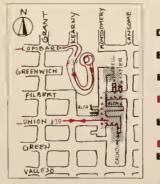
Suggested route: toke 2 Clement to First and Market Streets,



THE Telegraph HillHISTORIG DISTRICT has some of the oldest houses and best views in San Francisco. It takes its name from the seniaphore, or visual telegraph

that once stood near the site of today's Goit Tower, used to signal the arrival of ships. The hill formerly extended a block closer to the water. Its eastern cliffs were created by quarrying from 1880 to 1914. The rock was used as ballast, to build Gold Rush-era warehouses, to fill the bay for flatlands east of the hill, and to build the seawall which stabilizes the waterfront. & The earliest houses were very basic shelters, usually with

o CALHOUN TERRACE single wall construction and probably built by their residents without the benefit of architects or contractors. These houses, or folk cottages, are a story or two deeper on the downhill side. Many have balconies or exterior stairs. 🌺 This was a poor neighborhood—cut off by cliffs. quarry blasting, unpaved streets, and lack of public transportation. Proximity to the Gity's active waterfront produced a community of longshoremen and warehousemen, mostly Irish. Conditions on the docks in the ninetcenth and early wentieth centuries were harshunemployment was high and wages low. Some employers paid in goods or boarding house services. Competition for jobs was fierce. 🎂 The 1906 fire reached Telegraph Hill on the third day. With clothes and blankets soaked in hoarded water and homemade wine, the residents saved their neighborhood by beating out the flames. After the fire, while other areas of the City experienced on-going development, this district remained isolated. Steps, wooden walkways and a hidden network of footpaths developed throughout this cliffside location. 🧆 Changes began about 1935. Artists had long known about the cheap rents and the fantastic views, but others were encouraged by the paving of Montgomery and Alta Streets in 1931, Union and Calhoun Streets in 1939-40. The newer buildings in experimental styles are now considered classics of their types. The cliffs, street rights-ofway and adjoining private open spaces became a wondrous garden. 31 ALIA STREET



Muni Routes

9 COIT and 42 DOWNTOWN LOOP Suggested raute: walk narth an Stockton Street to Sutter Street, take the 30 Stockton or 45 Unian-Stacktan ta Union Street, transfer to 39 Cait/NW car an Stockton Street to Mantgamery Street. (The 39 Cait/SW car an Unian Street goes to Coit Tawer).

Some Buildings of Interest

1254-1262 MONTGOMERY STREET (1861): A simple pair of units far grocer George Smith. Enlarged in Italianate style about 1887 for hatelier Vincenzo Davalle.

29 UNION STREET (1851): Three-balcanied house with stare for gracer John Caaney His descendants

66 CALHOUN TERRACE (1937): Architect Richard Neutra, one of the founders of the "International Style"

9 CALHOUN TERRACE (1934): Far David Rabinson, physician, actor and manufacturer of bitters. Nate

Carpenter Gathic barge boards (in this case, a style of detail that follows the roof line).

1301 MONTGOMERY STREET (1852): One of San Francisco's aldest and the district's only brick building. as stuccaed about 1900 and used commercially at least to 1928

31 ALTA STREET (before 1935): Brick base, wooden upper stories.

60 ALTA STREET (1935): Architect William Wurster, founder of the Second 8 oy Area Tradition style, for muralist Helen Farbes. Called "Duck House" for its exterior frescaes of wild ducks painted by Farbes and Dorathy Puccinelli Cravath.

Dorathy Puccinelli Cravain.

1360 MONTGOMERY STREET (1936): Architect Irvine Galdstine with building contractors-owners Jack and Rolph Malloch. Art Deca apartments. Murals of California history and ecanomics are by Alfred Dupant.

127 228 FILBERT STREET (1869): Owner Philip Brown, stevedare. Gathic Revival hause with gracery store.

130 NAPIER LANE (1857): Owners Murty and Jahn Clark, teamster and warehause laborer, respectively. Tiny folk cattage, Italianate front added about 1887.

131 22 NAPIER LANE (about 1875): Owner Timathy O'Brien, langshareman. Folk Cottage style.

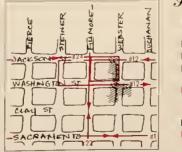
218-220 FILBERT STREET (1E61): Cantractor C.J. Daugherty for Patrick McDermatt, laborer. Basement ariginal, Italianate upper stories added 1882

THE Webster Street HISTORIC DISTRICT consists almost entirely of houses

built from 1878 to 1880 in the Italianate style. At that time, the area was a new suburb in the sand dunes. Initially, a single tract of small cottages was developed in 1870 on the even-numbered 2300s of Webster Street and the whole square block behind it. The first unit of the hospital which looms to the south was not built until 1882. A horse-drawn car ran along Pacific Avenue nearby, and from 1888 to the mid-1950s a cable car line bisected the district along Washington Street. Gonsistency of the architecture is remarkable. All mincteen of the Italianate houses in the district, textbook examples of the style, look very much alike. Yet there are subtle differences among them. Window tops may be slightly arched or straight across, with or without rounded corners. Cornice brackets may end at a horizontal molding, or extend below it. Doors may be double or single. There may or may not be spaces between the buildings. Some have high front stairs and er. A Research and examination reveals that seventeen full basements, others don't. Moldings and doorways dil

these homes were built by only two developers. Twelve buildings between Washington and Clay were built by Henry T. Hinkel, a hustling young carpenter-buildercontractor-developer who had four brothers in similar of wases. His customers included a mining engineer, a refiner at the U.S. Mint, a wholesale liquor dealer, a secretary, a bank teller, and a clerk in the U.S. Army. Five houses were constructed by The Real Estate Associates (TREA), San Francisco's first no jor tract builder. This was almost their last effort before being forced into bankrup of in 1001. The houses sold for bargain prices to a salesman, a clerk, a couple of widow and TREA's presidentgeneral manager William Hollis, who bought 2319 WEBSTER ST 27. 🧆 In this district one can assess the effect of alterations on a neighborhood's istoric integrity. Two houses have had historic ground floor stories inserted under our one-story buildings.
The a have been stripe and and covered with asbestos or stucco. The had an entry corch added in the 1890s. Doors have seen replacements of various kinds; the original Italianate doors had four panels like those at 2221 or 2253 V. SCTER STREET





Some Buildings of Interest

2311 and 2315-2321 VI STER STREET (1878): Developer TREA, Architect John A Remer. Five ha

24D5 WASHINGTON 5 TEET (1888): Designer-builder Charles Hinkel, brother of Henry Shck-Eostle 2373 WASHINGTON SPIEET (1890s): Oueen Anne, built as one-story and later raised.

2389 WASHINGTON S (REET (1880 and about 1910): Builder Henry Hinkel. Italianate, la to Craftsmon-style, with unpainted shingles, clinker brick, and changed windows.

22 2245-2253 WEBSTER (1879): Builder Henry Hinkel. Italianate, five partywo

as mirror twins with files mansard roof and jigsawn butterflies. Originally sald as a single property, they were subdivided in 1949. 33 2238-2250 WEBSTE STREET (1880): Builder Henry Hinkel. Italianate, three identical

2209-2229 WEBSTER STREET (1878): Builder Henry Hinkel. Italianate, four houses arig

Muni Roules (Within Pacific Heights area) 1 CALIFORNIA- JACKSON-12 FOLSOM - 22 FILLMORE

Safety Tips Whenever away from home, please follow these suggestion Trovel with another person while sightseeing or shapping. Be aware of your surroundings, especially at night. Plan your stinerary, know where you are got Carry only the maney ar credit cards you need and, if you must carry a pur—secure it under your arm. IN THE CAR—When driving, keep the doors look Do not leave pockages ar personal items in open view. At night, park in lights are as ar in attended lots. If you must leave a key with the attendant, le only the ignition key. Always check your car before getting in. DRIVING YOUR CAR—The best advice to those visiting San Francisco by automobile PARK

is: ON THE STREET—Walk an well-lighted, well-troveled streets, facing to areas ar in attended lots. If you must leave a key with the attend Rely an your feet and Muni. If you must drive, remember: Cable cars and pedestrians always have the right of way. Curb your wheels when parking Revenue the signs. Check meter limits. Do not park in Bus Stops or Handicapped Zanes. Parking regulations are STRICTLY ENFORCED. Illegally parked cars are toward of your expense. Far Fire, Palice, Medical EMERGENCY * 911 — it's a free phane call.

